ENGLISH LITERATURE

Please consult the online class schedule for specific days and times of these courses. https://sunspot.sdsu.edu/schedule/search

ENGL 604A.01 AMERICAN SHORT STORY  L. CHAMPION
Description Not Available

ENGL 626.01    COMPARATIVE LITERATURE  J. PRESSMAN
This class pursues an understanding of our globally networked world though the study of world literature. We read a wide variety of 21st-century literature that explores and explains global politics, pandemics, multinational capitalism, and digital culture. Our intellectual journey focuses on texts that express, display, and critique our contemporary world with a perspective informed by digital technologies, specifically the idea-concept-form of the network and the World Wide Web. We also read contemporary literary criticism that theorizes and challenges the concepts of world literature and traditional methods of comparative literature (e.g. definitions based on nation-state and/or language).

Keywords include: network theory, borders and exile, translation and born-translated, crisis and terrorism, new media and upgrade culture, ecocriticism and climate change, and networks. Readings (might) include Ruth Ozeki’s A Tale for the Time Being, William Archila’s The Gravediggers Archaeology, Rivers Solomon’s The Deep, Wang Ping’s Ten Thousand Waves: Poems, and digital literature by Young-hae Chang Heavy Industries as well as selections of relevant literary scholarship, cultural criticism, and media theory.

ENGL 631.01 FORM & THEORY OF FICTION  S. MARTIN
This class will be a fiction workshop based on a consideration of the formal and theoretical issues involved in writing good stories. I will provide a selection of short readings that address and/or demonstrate important aspects of the compositional process, and in response to these readings you will generate two stories (2500-8000 words each) for workshop discussion. All styles and subjects are welcome, and your texts need NOT be directly connected to class readings and discussions. But I encourage you to be influenced by the works I assign, while taking this influence in a direction of your own.

Revised October 29, 2021
ENGL 696.01  WRITING THE YOUNG PROTAGONIST  M. de la PENA

Though this class will function mostly as a writing workshop, we will also do close readings of published work as a way of considering various fiction-writing components in the context of constructing the young protagonist (from birth to age 20). We will consider work across genres, from picture books through adult novels. In addition to our required course texts, you will be asked to explore others works featuring the young protagonist. I will also bring in literature to help spark in-class discussion and generative writing exercises. Each meeting will begin with a short exploration of a particular craft element with particular emphasis on how it might function when writing younger characters. You will be asked to participate in the conversation as well as explore various fiction techniques and strategies. You will also be required to offer both written and oral feedback to your classmates during workshop. Our focus in this class will be crafting the young protagonist, but there will also be some discussion of the marketplace and the business side of the writing life.

ENGL 724.01  ISSUES IN BRITISH LITERATURE  Q. BAILEY

Romantic Institutions: the mad, the criminal, and the aesthetically curious

The 1832 Reform Act in Britain, one of the most significant moments in the middle classes’ attempts to wrest political power from the aristocracy, was preceded by the emergence of a number of peculiarly modern institutions—the prison, the madhouse, and the national art gallery—that shaped public perceptions of who counted as potential voters. This class will examine the writings of this period from the perspective of such institutions, asking what was at stake in literary depictions of the mad, the criminal, and the aesthetically curious. In addition to exploring representations of each of these institutions, this course will examine how the early nineteenth century sought to delineate the characteristics of the ideal citizen … and how it defined those who were to be excluded from the public sphere. Who, in short, counted, who didn’t, and how were they represented? Readings will include novelists (Godwin, Wollstonecraft, Mary Shelley), poets (Wordsworth, Blake, Coleridge, More, Yearsley, Percy Shelley, Keats), and prose writers (Hazlitt, Bentham, Hoare, Haydon).

ENGL 727.01  GOTHIC/HORROR CHILDREN LITERATURE  P. SERRATO

Children’s Gothic & Horror

Gothic and horror are typically seen as modalities that express contemporaneous fears and anxieties, or as Coral Anne Howells puts it, as “fantasy literature embodying contemporary neuroses.” Such an approach to gothic and horror is of course interesting and revelatory and useful and whatever. This semester, though, we will argue that gothic is more than “just” a literature of precarity. It is, we will argue, a literature of possibility. What I hope we draw out of this semester — or, I should say, one of many things I hope we draw out of this semester — is an attunement to the ways that gothic and horror are not all gloom and doom, but, rather, they engage gloom and doom and at their best actualize and authorize more ameliorative forms of relating and being. Intellectually and affectively a mashup of Franco Berardi’s Futurability and Catherine Spooner’s “happy gothic,” with flourishes of José Esteban Muñoz’s Cruising Utopia and Rita Felski’s The Limits of Critique, this seminar is an exercise in acknowledging and recovering potentiality in the texts at hand, in our reading and writing practices, and even in our own modes of being. Toward such ends, let’s allow and train ourselves to see gothic and horror as illuminating, promising, and even optimistic modes.

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ENGL 727.01  GOTHIC/HORROR CHILDREN LITERATURE  P. SERRATO
(continued)

Course requirements: picture book review; weekly notecards; individual notecard presentation; active participation in writing workshops; final research paper.

For our first class meeting on January 24, the assignment is for you to have read Mary Ann Radcliffe’s *Manfroné: or, The One-Handed Monk*.

Texts to be covered likely will include:

Mary Ann Radcliffe, *Manfroné: or, The One-Handed Monk*  
Gloria Anzaldúa, *Prietita and the Ghost Woman*  
Darren Shan, *Cirque du Freak*  
Edward Carey, *Heap House*  
*ParaNorman*

Carolyn Keene, *The Bungalow Mystery* (1930 version)  
Marlane Kennedy, *Me and the Pumpkin Queen*  
Diana Rodriguez Wallach, *Small Town Monsters*  
Brian James, *Zombie Blondes*  
*Beetlejuice*

ENGL 750F.01  MFA SEMINAR: FICTION WRITING  H. JAFFE
750F.02

REQUIRED TEXTS - (These texts are provisional)

Clarice Lispector, *Soulstorm*  
Sophie Calle, *The Address Book*  
Jorge Luis Borges, *The Book of Imaginary Beings*  
Valerie Solanas, *Scum Manifesto*

This course is designed principally (though not exclusively) for MFA students. Each participant will be required to submit a minimum number (not yet established), of abbreviated texts, usually (though not always) with a specific word count (50, 100, or 250 words, for example). I will ask for individual texts and also sequences of texts: two or three, for example, on particular subjects, and I wish to see every text you write electronically. In addition to the assigned books, to read pleasurably and to generate your own mini- or micro-fictions, there will be occasional brief or collaborative “prompts” and recommended films, to explore short short narrative in different contexts. Regarding critical commentary on peers’ texts and other details, each participant will comment on six peers’ texts of his/her choosing. Each of the six commentaries should not occur longer than two weeks after the text that is being addressed. That is, please do not submit your six commentaries at the end of the term, Since we meet just once a week, no more than 2 absences will be permitted except with the professor’s permission.

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ENGL 750F.03  MFA SEMINAR: FICTION WRITING  A. WILDER
ENGL 791b.01  Short Story

I used to think a fiction workshop was a straightforward enterprise. Write, distribute, assess. Over time, this formula—the workshop as fix-it shop—began to feel rote and unambitious: keep this, cut that, more of this, next! Then one semester I took a workshop that opened the sky for me. No longer were we mere mechanics or editors, but great discoverers of the worlds our peers were bringing into being. I saw that our fellow-conjurers, if working in good faith, enveloped in the flames and chaos of creation, need help seeing what is rising from the smoke. Shifting the emphasis to discovery reinvigorated the work for me. Workshop again became a theater of magic, and this class will aim for that high ideal. You will write two separate short stories for a total combined length of 5,000-10,000 words and revise one at the end of the semester. You will be expected to read and re-read your peers’ work with extreme care while at the same time risking original critical insight. There will be periodic readings and 1-2 page style imitations assigned.

**Students taking ENGL 750F.03 will also need to register for ENGL 791b both taught by Professor Wilder this semester.**

ENGL 750P.01  MFA SEMINAR: POETRY WRITING  B. FALCONER
750P.03

When I was a graduate student years ago, Edward Hirsch urged our class to think of the various poetic devices and elements as keys on a piano. The more practiced we became, he said, working across the entire keyboard, the greater repertoire of songs we could perform. With this analogy in mind, this argument against complacency and mannerisms, we will examine our own impulses, where we are most comfortable, and with a strong appreciation of the poetic foundations, explore those areas that we have neglected. Generating new work, we will consider, among many subjects, prosody, syntax, metaphor, closure, and the line. By the end of the semester, we will have built upon what we already know while challenging ourselves to write the foreign, the unfamiliar, with the hope of ultimately expanding the range of what we can say and how we say it.

This semester, we will consider these poetic elements through an examination of poetry in translation. Approaching the breadth of international poetry, we will study and practice modes and devices, contemplate the aesthetic shifts and poetic theories, celebrate and critique the voices that have influenced poets around the world. In doing so, I hope that we can recognize our own place within the literary tradition.

ENGL 790.01  SEMINAR: MA PORTFOLIO WORKSHOP  J. PRESSMAN
(CR/NC Course)

ENGL 790 (MA Portfolio) prepares students for the Spring 2022 portfolio defense, the culmination of the MA. In the process, this course seeks to refine scholarly skills in research and writing. The workshop-based class teaches the process of scholarly publication and provides an opportunity for students to receive feedback for the process of revising (both the “star” and, to a lesser extent, the second paper) as well as prepare for the oral component of the defense. Students will be expected to work intensively on their own essays and also to offer substantive feedback to others. Students should enter class with a substantive draft of their portfolio essay, prepared to revise and refine from this foundation.

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**SPRING 2022**

Course offerings listed below are subject to change. All courses may not be listed here.

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**ENGL 791a.01**  
SEMINAR: MFA MANUSCRIPT POETRY  
S. ALCROSSER  
*(CR/NC Course)*

**The Art of the Book**

Physicist Niels Bohr in his theory of complementarity pointed out that the best overview we can have of the world is always partial and incomplete; only by entertaining multiple points of view, building from a composite picture, can we approach the real richness of the world. Writers have attempted to build these composites by braiding sequences into collections of sonnets, cantos, epics, serial poems, verse novels, meditations, prose poems and hybrids. This seminar will help you assemble a chapbook or book, discover how to place it in the world, and even more challenging, make a life as a working writer. It will provide a welcoming and constructive place for poets and prose writers to give shape to a poetry, prose poetry, micro memoir manuscript. You will have private conferences to determine a potential reading list and discuss the shape and arc of your manuscript and individual pieces within that manuscript. Together we will design an individual reading list to accompany your journey. We will discuss -- and you will research -- publication opportunities, as well as a professional path for your writer’s life after graduation.

**All MFAs with a poetry/prose manuscript will be allowed to take the workshop.**

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**ENGL 796.02**  
INTERNERSHIP – POETRY INTERNATIONAL  
S. ALCROSSER  
*(CR/NC Course)*

Learn how great literature is made by joining *Poetry International*. This semester is a fabulous time to become a PI intern because we will be selecting and publishing the best poems that have appeared in the journal over the last twenty-five years. As an intern you will help us celebrate by sharing poems via social media, producing an on-line and print journal, and participating in virtual readings.

*Poetry International* invites MFA, MA and undergraduate students to serve as interns. For MFA students, it is possible for an internship to fulfill three to nine units of your literature course requirements. A three-credit internship also satisfies requirements within the Undergraduate Creative Writing Minor / Certificate, and the Creative Publishing & Editing Minor / Certificate.

As an intern you are required to spend a minimum of four hours per week working as part of your team and one hour at a Round Table every Wednesday from 2-3 pm. You will read poems, chapbooks, reviews, and conversations by recipients of the Nobel Prize, Pulitzer Prize, National Book Award, as well as the work of many new and innovative poets. For questions about registration or course work, please contact the editor-in-chief: alcrosser@sdsu.edu.

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**ENGL 796.01**  
INTERNERSHIP – FICTION INTERNATIONAL  
H. JAFFE  
*(CR/NC Course)*

Description Not Available

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